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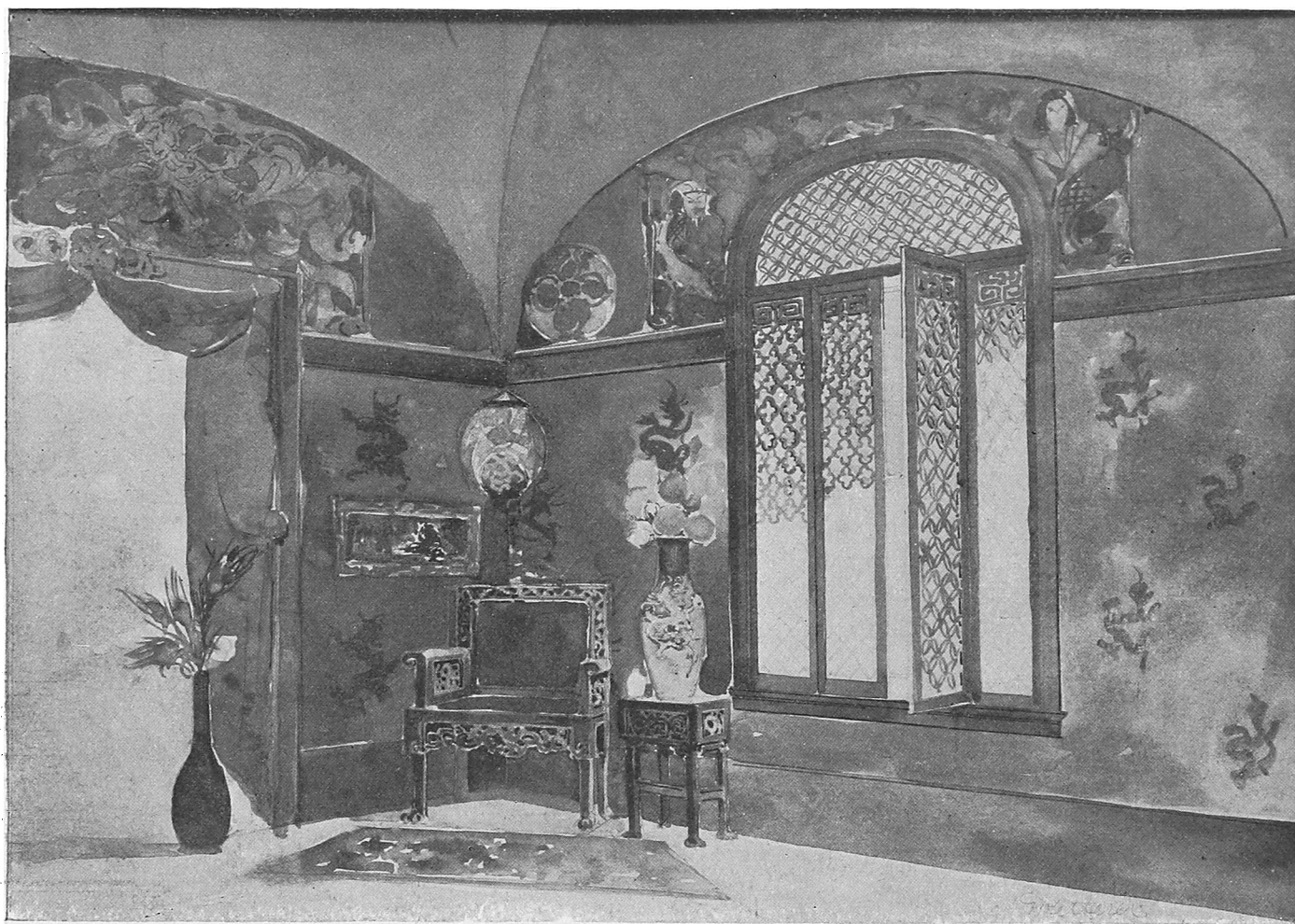
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JAPANESE SMOKING-ROOM IN THE HOME OF MRS. BODINE, PHILADELPHIA, PA. DESIGNED AND EXECUTED BY THE CHAPMAN DECORATIVE CO. OF PHILADELPHIA.

THE JAPANESE SMOKING-ROOM.

WE READ and hear of Oriental Smoking-rooms without number throughout the land, but they are invariably of the Arabic or Moorish order. The Chapman Decorative Co. of Philadelphia offer us a novelty in this line, in the Japanese Smoking-room, in the home of Mrs. Bodine of that city. That this branch of Oriental art is well adapted to such a purpose, both in quaintness of design, and richness of color, is well illustrated by the design shown here. The woodwork is ebony, of a dull finish, the windows are filled with carved Japanese screens of the same dusky wood. Above the doors and windows, and behind the couch, are characteristic panels, painted on silk, the designs being of a descriptive character, and at the spring of the arch, a shelf runs around the room for the display of quaint Japanese bric a-brac. The walls are covered with burlap of a rich yellow tone, decorated with a set figure of the Royal Dragon in dull blue. The special feature of this quaint and charming room is the swinging couch, suspended by bronze chains from the ceiling. The teak wood furniture is covered with Japanese leather of a dull, old-red color.



DECORATIVE DO'S AND DON'TS.—III.

BY OLIVE MAY PERCIVAL.

DO NOT, for the delectation of the passer-by, clutter up your bay-window with a table holding a big vase, a statuette, a silver water set, or other things equally inapropos. To some of the passing pilgrims this display may suggest a lavishly furnished interior, but to the others it is but an evidence of shockingly bad taste. Bay windows were made for other purposes entirely. If possible, arrange a window-seat in your bay window, commanding the best view, with comfortable cushions, whose covers shall not be too dainty nor too elaborate for family use. Place a comfortable chair or two near the window, near which can stand a low table or a tabourette to hold the latest magazines, the newest object d'art (to be shown a favored caller) and a non-upsettable vase with some of your favorite flowers. But then this table need not be in evidence from the street.

I hope the amateur painter in your family (what's a family without an artist?) is allowed a dear little room with a north light for her studio. If not feasible, I beg to suggest—in justice to the amateur and to the friends who frequent your house—that an alcove or little room off the dining-room or parlor be set apart for the studies made by the genius in embryo. Amateur paintings, creditable though they may be, mingled with the others, not only lose by the contrast, but cheapen the effect of all others. It is only after much thought, I do assure

you—thought for the art-student and for the art-lover—that I have become brave enough to hazard so disagreeable a suggestion.

The same applies to family portraits. A wise friend of the writer's has hung all the portraits of her family and friends in an alcove off the parlor. Scattered over a half dozen or more rooms, the portraits would not have appeared to advantage, yet in this cosy little nook they are charming.

If you can arrange no portrait gallery in your house, remember this—that no family portrait is to be hung in your parlors, and all photographs must be relegated to the other rooms of the house, where, in perfectly correct taste, they may smile or frown upon one from mantels, from table-tops, from writing-desks.

Some of us are brave enough to declare our abomination of electric light in the dwelling of a private citizen, no matter how cleverly disguised the light may be, and that we really like gas in the kitchen only. Where gas or electric light is used, it should not come from overhead, but from the side walls, and the up-to-date lighting company knows this. We have well-nigh ruined our eyes with this dazzling superfluity of artificial light—let us turn about and not establish a weak-eyed, spectacle-wearing nation. The ideal light in your parlors comes from candelabra, and, certainly, your dinner-table was never lovelier than in this light, in which all angles are softened and all crudities. Some of us are sufficiently old-fashioned to prefer this soft, mellow light to the white glare that makes one wish she were wearing her sun hat.

AMONG the most interesting, from an historical standpoint at least, of the many foreign Court collections of articles for exhibition at Chicago received late last month, is the one embracing the tapestries belonging to Her Majesty Queen Victoria of Great Britain. In the letter of transmittal they are denominated "the almost sacred tapestries of Windsor." Some of them are pronounced extremely ancient and valuable.

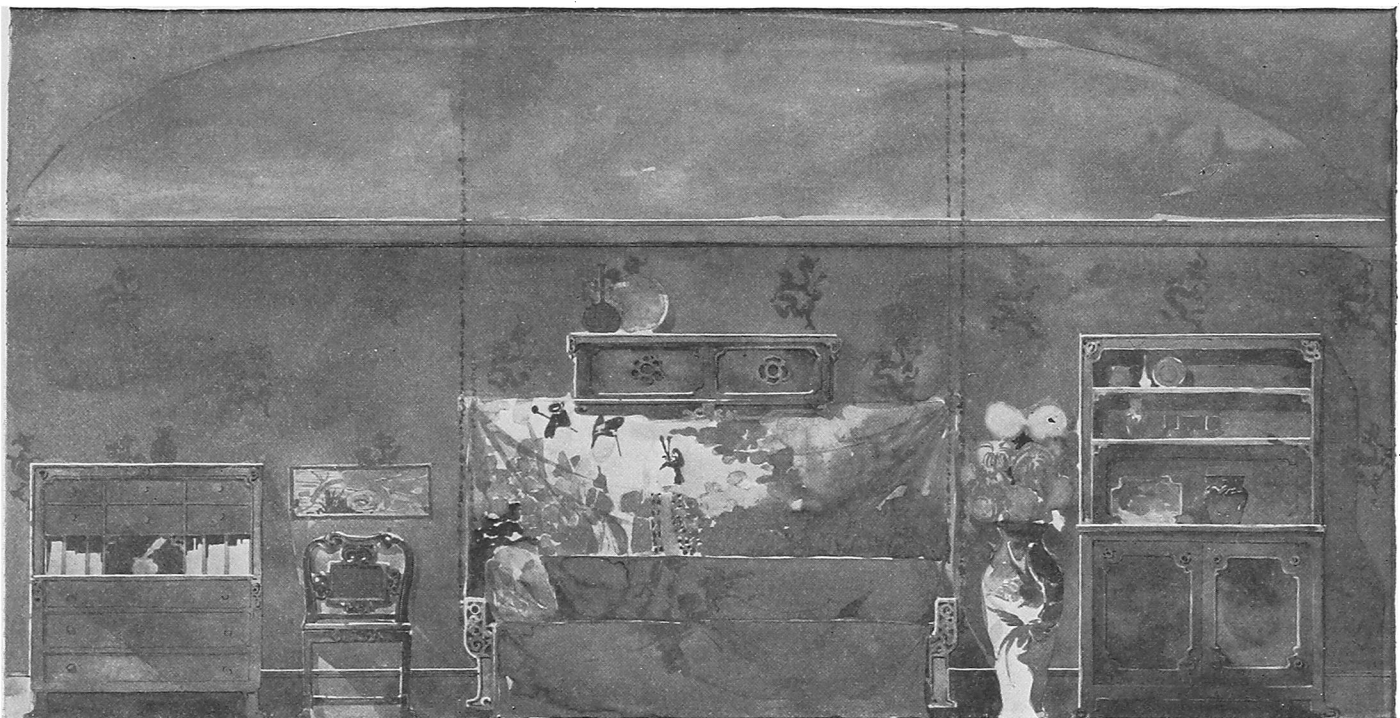
DECORATIVE NOTES.

THE decorations of walls prove to have a very important influence upon gas bills. From recent figures by Dr. Sumpner it has been calculated that with different decorations a room would be equally lighted by the following candle power:—Black cloth, 100; dark brown paper, 87; blue paper, 72; clean yellow paint, 60; clean wood, 60; dirty wood, 80; cartridge paper, 20; whitewash, 15. Only about one-sixth as much illumination is necessary for the whitewashed room as for the same room papered in dark brown.

WALTER CRANE, the English designer, is one of the few modern artists who have been to any degree successful in introducing the human form in wall paper design. Some of his tapestry designs are said to be notable examples, for his figures, while they bear a close scrutiny as to form and even details, yet so perfectly do they blend with the foliage and remainder of the design that there is nothing obtrusive or staring about them.

"THERE are," says Mr. Walter Crane, "various kinds of gesso and recipes for the making it, and it can be worked in different ways and on different scales and degrees of relief. For fine work on a small scale, such as might be used for caskets or small panels in cabinets, and the decoration of frames and furniture, gesso-duro is the best. It is a mixture of whitening, soaked first in cold water till quite soft, glue and gelatine, boiled linseed oil and a little resin, mixed well together, warm of course, to a consistency of thick cream."

AN INCIDENTAL outcome of the Columbian celebration has been to illustrate the aptitude of women in the arts of architectural and decorative design.



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